

## CRW 2300 – Poetry Writing (Section 5311, Class 12353), Spring 2022

**Instructor Name:** Anna Egeland

**Course Meeting Times & Locations:** Thursdays Periods 9 – 11 (4:05 – 7:05pm EST), TUR 2303

**Office Location and Hours:** Office Location TBD, Office hours: TBD or by appointment

*Note: In addition to my in-person office hours, I'm also happy to meet with students on Zoom during these hours or by appointment. Please email me in advance if you would like to meet on Zoom. A link to my personal meeting room will be distributed via Canvas.*

**Course website:** Canvas

**Instructor Email:** aegeland@ufl.edu

### Course Description:

“...out of the air she has invented it, air/ she did not invent...”

– From Frank Bidart, “The Second Hour of the Night”

In this class, you'll learn to gain inspiration from your personal experiences and histories as well as from the work of other poets. Much of our class time will be spent discussing your own poetry, but we will also devote class time to reading and discussing published works. My goal is to create an environment where everyone is comfortable taking creative risks and giving/receiving thoughtful feedback. Your personality and interests should shine through your poetry; let yourself be weird.

Throughout the semester you will be responsible for your own learning. You will be expected to conduct yourselves as productive members of a creative writing workshop and to demonstrate a sincere and honest attempt to develop your own writing practice. I'm not one for lectures, so I would like to treat this class like a free-flowing discussion. Above all else, I hope to cultivate enthusiasm and help each of you find something you need through writing, reading, and discussing poetry.

### COVID Statement

This semester, the university has mandated a return to face-to-face (F2F) teaching. I am mindful, however, of the fact that we are still in the midst of a global pandemic. Thus, if you suspect you may have been exposed to COVID, you should report for testing immediately and observe an obligatory quarantine period. <https://coronavirus.uflhealth.org/screen-test-protect-2/> All absences due to quarantine will be treated as an illness. You must contact me for information on make-up work.

I am fully cognizant that current events have had different and disproportionate effects (health, financial, etc.) on all of us and those close to us, so I want to advocate for a mutual sense of understanding and communication as we work through this term. As your instructor, my role is to introduce you to our class material, help you understand it, and support you in the successful completion of the term as you develop your own insights and arguments. I am committed to helping each of you succeed in this course, but your success also depends on your ability to communicate with me. Please reach out to me if there are ever any outside circumstances impacting your work and we will collaborate in order to find a solution.

### General Education Objectives:

- This course confers General Education credit for Composition (C), and also fulfills 6,000 of the university's 24,000-word writing requirement (WR).

- *Composition courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University *Writing Requirement (WR)* ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

### General Education Learning Outcomes:

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication, and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

### Required Texts:

- *The Big Book of Exit Strategies*, Jamaal May
- *The Wild Iris*, Louise Glück
- *An Introduction to Poetry* by X.J. Kennedy, Dana Gioia, 13<sup>th</sup> edition
- Supplemental materials (poems, essays, articles, et. al.) posted on Canvas

**Recommended Texts:** If you're interested in further reading, please don't hesitate to reach out and I can recommend additional texts that you might like.

### Assignments (see below for Grading Rubric):

In order to receive the writing credit for this class, you must complete 6000 words of critical writing. You can find information about the **University Writing Requirement** [here](#).

### PARTICIPATION (200 points):

This grade will be based on your ability to show up to our class meetings and participate verbally. You should read each story at least twice before class and come prepared with written notes and ideas or questions that you'd like to share during our discussion. In-class writing exercises will factor into your participation grade as well.

**WEEKLY POEMS (100 points):** You will write one poem every week (ten over the course of the semester). Your poems will receive a grade out of ten, not based on how much I like them or how "good" they are, but rather the work that has been put into them and your ability to follow the prompt, adhere to formatting, and submit them in a timely manner. You must submit your poems to Canvas on the assigned due date. Most submissions will be in response to a prompt: a list of things to include in your poem, or

perhaps a certain topic I'd like you to address or a form to employ. Prompts will be announced one week in advance. Your poems should always follow these rules:

1. Don't force rhymes unless they are part of the prompt
2. Always write in complete sentences
3. Times New Roman, 12 pt. font, single spaced
4. Always have a title
5. Name, due date, poem # in a header in the upper RH corner
6. Take risks
7. Avoid clichés

READING RESPONSE PAPERS (250 points): There will be five reading response papers due over the course of the semester. For each paper, you'll choose one of the assigned (non-workshop) poems and write a close reading response. Each response will be submitted to me through Canvas for feedback and points. Each response will be **1,000 words minimum** (5 responses = **5,000 words total**).

FINAL POETRY PORTFOLIO (100 points):

- FINAL CHAPBOOK (50 points): One of the most important aspects of the writing process is revision. It is absolutely crucial to your growth and development as writers that you revise your poems based on the feedback you receive from me as well as from your peers. For this assignment, **you will choose five poems**; not every poem will have been workshoped with the class, but you can still make your own revisions based on my feedback and what you've learned in the class. Essentially, you'll be able to leave out five poems (as writers, we don't always publish everything we write – sometimes you have to give up on a poem and that's ok). Please note that your grade will not be based on whether or not you make all of the changes suggested by me and/or your classmates, but rather the demonstrated effort of revision.

REVISION LETTER FOR FINAL CHAPBOOK (50 points): Write a letter discussing your revision process. How did you approach the revision process? How did you decide which advice to take or leave? How did workshop comments change how you felt about the poem? Did the poems that you were assigned to read for class change your writing at all, or at least make you think differently about it? Which poems did you decide to leave out and why? You may also include an artist's statement as part of your letter but use a separate heading and separate this from the text of your letter. **1,000 words minimum.**

EXTRA CREDIT: For extra credit, you can submit three or more poems to a literary magazine. I will provide a list of possible magazines, or you are welcome to choose a magazine on your own, but please reach out for my approval in advance. You can gain credit by emailing me a copy of the confirmation email after submitting. Additional extra credit assignments may be announced later in the semester.

### Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance*: Attendance policy is consistent with UF's attendance policies: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/> >. Because our course is three hours long and is technically equivalent to an entire week of one-hour class meetings, you are only allowed one absence. A second absence will result in a failing grade. Only those absences involving university-sponsored events, such as athletics and band, and religious holidays are exempted from this policy. Your grade will be lowered by one letter grade after one unexcused

absence and you will fail the course after two unexcused absences. If you are going to miss class at any point during the semester for any reason, you must notify me in advance via email or Canvas message. Your attendance is especially crucial on your scheduled workshop days. The success of this course rests on the ability of the students to show up. If you don't show up, you're robbing your classmates of valuable feedback on their work. If you have extenuating circumstances, please let me know and I will handle it on a case-by-case basis.

3. *Tardiness*: Latecomers receive partial absences and must see me after class so I know you attended.
4. *Classroom behavior and etiquette*: I expect all students to be alert and professional during classes. Your attention should be solely on our class. Please turn off all notification sounds and close all other windows unrelated to class if you are using a computer or tablet.
5. *UF's policy on Sexual Harassment*: The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community:  
<https://titleix.ufl.edu/about/title-ix-rights/>
6. *Paper Format & Submission*: Pay close attention to the formatting listed on all assignment instructions. Papers and assignments will all be uploaded to Canvas.
7. *Late Papers/Assignments*: Critical Responses 1 – 5 can be submitted up to one week late, resulting in a drop of two letter grades on the assignment. Poems will not receive credit if submitted late unless there are extenuating circumstances. **Please contact me in advance if you are not able to attend class on the day of your workshop.**
8. *Paper Maintenance Responsibilities*. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
9. *Academic Honesty and Definition of Plagiarism*. UF students are bound by The Honor Pledge: "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'" The Honor Code (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions.  
Definition of plagiarism (from the UF Student Honor Code):  
A Student must not represent as the Student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:
  - a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
  - b. Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
  - c. Submitting materials from any source without proper attribution.
  - d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.*If you are ever confused about what does or does not constitute plagiarism, just ask!*

10. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/> ), which will provide appropriate documentation to give your instructor early in the semester.
11. *Students who are in distress* or who are in need of counseling or urgent help: please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>
12. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
13. *Grade Appeals*. In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Please contact Ms. Blount at [cblount@ufl.edu](mailto:cblount@ufl.edu) Grade appeals may result in a higher, unchanged, or lower final grade.
14. *Course Evaluations*. Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: <https://ufl.bluera.com/ufl/>
15. *Policy on environmental sustainability*: Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)
16. *University Writing Studio*: I highly recommend that everyone make use of the one-on-one tutoring available on Zoom through the UWP. Students can sign up for a maximum of 2 30-minute sessions per week. Students can sign-up here: <https://tutortrac.clas.ufl.edu/TracWeb40/Default.html>

## SYLLABUS

Our syllabus and course schedule including planned readings and assignment due dates is below. Syllabus and schedule are subject to change and adjustment at my discretion.

Date	In Class	Due Today
Week 1 1/6/22	Introductions, Syllabus, In-class close reading	None
Week 2 1/13/22	Introduce Reading Response Assignments, Discuss Packet 1	<b>Read:</b> Gioia (Ch. 1, p. 5 – 18), Packet 1 <b>Write:</b> Poem 1

Week 3 1/20/22	Workshop Guidelines and Etiquette	<b>Read:</b> Gioia (Ch. 3, p. 48 – 71) <b>Write:</b> Poem 2, <b>Reading Response #1 due @ 11:59PM on Canvas</b>
Week 4 1/27/22	Workshop 1, Discuss Smith (Part 1)	<b>Read:</b> Gioia (Ch. 4, p. 72 – 83), May (pt. 1) <b>Write:</b> Poem 3, Workshop #1 Feedback
Week 5 2/3/22	Workshop 2, Discuss Smith (Part 2)	<b>Read:</b> Gioia (Ch. 6, p.104 – 123), May (pt. 2) <b>Write:</b> Poem 4, Workshop #2 Feedback, <b>Reading Response #2 due @ 11:59PM on Canvas</b>
Week 6 2/10/22	Workshop 3, Discuss Packet 2	<b>Read:</b> Gioia (Ch. 8, p.144 – 162), Packet 2 <b>Write:</b> Poem 5, Workshop #3 Feedback
Week 7 2/17/22	Workshop 4, Discuss Bidart (Part 1)	<b>Read:</b> Gioia (Ch. 9, p.163 – 182), Glück (pt. 1) <b>Write:</b> Poem 6, Workshop #4 Feedback
Week 8 2/24/22	Workshop 5, Discuss Bidart (Part 2)	<b>Read:</b> Gioia (Ch. 10, p. 183 – 203), Glück (pt. 2) <b>Write:</b> Poem 7, Workshop #5 Feedback, <b>Reading Response #3 DUE @ 11:59PM on Canvas</b>
Week 9 3/3/22	Workshop 6, Discuss Packet 3	<b>Read:</b> Gioia (Ch. 22, p. 481 – 501), Packet 3 <b>Write:</b> Poem 8, Workshop #6 Feedback
Week 10 3/10/22	<b>SPRING BREAK</b>	N/A
Week 11 3/17/22	Workshop 7, Introduce Portfolio Assignment	<b>Read:</b> Gioia (Ch. 23, p. 502 – 524) <b>Write:</b> Poem 9, Workshop #7 Feedback, <b>Reading Response #4 DUE @ 11:59PM on Canvas</b>
Week 12 3/24/22	Workshop 8, Discuss Packet 4	<b>Read:</b> Packet 4 <b>Write:</b> Poem 10, Workshop #8 Feedback
Week 13 3/31/22	Discuss Packet 5, Glück	<b>Read:</b> Packet 5 <b>Write:</b> <b>Reading Response #5 DUE @ 11:59PM on Canvas</b>
Week 14 4/7/22	Discuss Packet 6, Glück	<b>Read:</b> Packet 6 <b>Write:</b>
Week 15 4/14/22	Last day of class – possible make-up workshop day, Discuss Packet 7	<b>Read:</b> Packet 7 <b>Write:</b>

Week 16 4/21/22	<b>READING DAY</b>	N/A
Week 17 4/28/22	<b>EXAMS</b>	<b>Final Portfolio Due 4/27/22 @ 11:59PM on Canvas</b> <b>Extra Credit Due 4/29/22</b>

### Grading Scale

A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
93-100	90-92	87-89	83-86	80-82	77-79	73-76	70-72	67-69	63-66	60-62	0-59
4.0	3.67	3.33	3.0	2.67	2.33	2.0	1.67	1.33	1.0	0.67	0.00

### Grading Rubric

**A:** Contains extended analysis of the texts and develops original, sophisticated ideas. Has exceptionally well-crafted paragraphs, a thesis, a persuasive organizational structure (e.g., title, brief introduction, body, brief conclusion), well-supported claims, and appropriate and effective stylistic elements. Is free of grammatical errors and follows all formatting instructions. Outside sources are cited appropriately according to the MLA style guide.

**B:** Contains adequate analysis of the texts and develops original, sophisticated ideas. Has well-crafted paragraphs, a thesis, a persuasive organizational structure (e.g., brief introduction, body, brief conclusion), well-supported claims, and appropriate and effective stylistic elements. Is mostly free of grammatical errors and follows all formatting instructions. Outside sources are cited appropriately according to the MLA style guide.

**C:** Contains some analysis of the texts and develops some original ideas about them. Has adequately well-crafted paragraphs, a thesis, a persuasive organizational structure (e.g., brief introduction, body, brief conclusion), adequately supported claims, and some appropriate stylistic elements. Contains grammatical errors, which sometimes interfere with the clarity. Outside sources are sometimes cited, but either some citations are missing, or they do not adhere to the MLA style guide.

**D:** Contains minimal analysis of the texts. May lack well-crafted paragraphs, a thesis, and/or a persuasive organizational structure. Fails to adequately support its claims and/or use appropriate stylistic elements. Outside sources are not cited or are cited incorrectly. Contains many grammatical errors which interfere with the clarity and flow of the writing.

**E:** Lacks analysis of the text, and therefore fails to demonstrate reading and/or comprehension. Does not adhere to the guidelines and requirements of the assignment.